



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act of
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.

CHARLES M. WARNICK, Secretary,
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69
Chancery Lane.

PARIS AGENT—Felix Neuville, 2 bis rue
Caumartin.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

BERLIN.

American Woman's Club . . . 49, Münchenerstrasse
Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

LONDON.

American Express Co. . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
W. M. Power . . . 123 Victoria St., S.W.

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Foinet . . . 19 Rue Vavin

AMERICAN ART ABROAD.

With the departure yesterday for Germany of Mr. Hugo Reisinger, the organizer of the representative display of modern American pictures, to open at the Royal Academy in Berlin on March 15, and to be afterwards shown in Munich, lovers of and believers in American art may take heart of grace.

The proved energy, ability, taste and tact of Mr. Reisinger and the sincerity of his belief in American art, as proven by his ownership of many typical native pictures, augur well for the excellence of the collection he has assembled, and we may be sure it will be well presented in Germany. We can only hope that it may also be shown in Paris and London, or even in Venice, where it might soften the adverse criticisms passed upon our art from the lack of representative quality of the collection sent there by the National Academy last year.

Mr. Reisinger expresses his appreciation of the efforts of American col-

lectors, museums and artists to aid him in assembling the collection already on its way to Berlin. We extend to Mr. Reisinger's exhibition our best wishes, and we await eagerly the news of the opening of the exhibition in Berlin.

A SIGNIFICANT ENDORSEMENT.

It is curious and significant that at about the same time we published our widely commented upon and commended editorial on "New Collectors Wanted" no less an authority in the art business than Mr. Charles Dowdeswell, of the old art firm of London, spoke along the same lines at a dinner of the Fine Arts Trades in London. We quote from the last number of the Fine Arts Trade Journal of London:

"In the short, well-considered speech made by Mr. Charles Dowdeswell, in responding to the toast of the evening, a view was set forth with which we cordially agree. Mr. Dowdeswell was dealing with the condition of the picture-market, and he expressed the opinion that the trade, in its own interests, ought not to rely too much upon the sale of works mostly by the Old Masters, at very high prices. No doubt it is more satisfactory for a Bond Street firm to make a big profit on a single transaction than a small profit on a series of small transactions. But as Mr. Dowdeswell said, unless the picture dealer is to become a mere dependent on a few millionaires, he must cultivate business with the public of moderate means who are able and willing to pay a fair price for a good picture by whomsoever it may be painted. Unless the artistic taste of this public can be successfully cultivated the picture-dealing business throughout the country must go to the wall."

OBITUARY.

L. A. Lanthier.

Mr. L. A. Lanthier, one of the oldest and best known of American antiquaries, died on Tuesday last, aged 71. He was, for many years, in business in West 16 Street, near Union Square, and there were few of New York's older art lovers who did not frequent his shop. A few years ago he removed to Fourth Avenue and 26 Street. He was an intimate friend of the late G. P. Morosini, and sold the latter most of his old armor, pictures and antiques. The business will probably be continued by his son, Mr. H. Lanthier, and a sister, Mrs. Marshall Clapp.

COMING MATSUKI SALE.

Mr. Bunkio Matsuki, of Boston, the well-known expert on Oriental porcelains and textiles, contemplates taking up lecturing on Oriental art before the colleges and schools of the country, and will dispose, at auction, of many of his treasures at the Anderson Auction Co. rooms, No. 12 East 46 Street, on Friday evening, Feb. 25, and Saturday afternoon, Feb. 26.

How Are The Mighty Fallen
From the Book of the Tribes

Chapter III.

How the Temple was Desecrated.

1. Now there was a tribe of men in the great city which lieth between the two rivers—the North and the East—and to this tribe had come great repute in all the land, for that it showed upon the walls of its temple at various and sundry times of the winters paintings by men of great renown—the living and the dead—the like of which the people of the great city beheld in no other temple.

2. Wherefore, the people said—Behold the tribe of Unionleaguers and that it worships only the High Priests of Art. Let us gird up our loins and journey thither, that our souls may be uplifted by the contemplation of noble works—and they journeyed thither, and the fame of the Unionleaguers went abroad through all the land.

3. And it came to pass that a fashioner of likenesses—Georgeburroughs, of the tribe of Torrey, had come out of the East—even from the region that lieth around Bridgeportconnecticut—to the great city in search of fame and fortune, and that by the practice of his craft and in divers and sundry ways obtained some fame, and, after a time, some fortune. This he gained from the men and women of many tribes through whose pride and vanity they were led into having their likenesses fashioned, yea, even their gorgeous raiment, by Georgeburroughstorrey.

4. And lo, many years passed, and the heart of Georgeburroughstorrey swelled with the pride of success. And he said unto himself, "I will join myself unto the tribe of the Unionleaguers, and may, perchance, sit with its High Priests of Art—whereby riches shall be added unto me and my fame shall be mightily increased in the land. Selah!

5. And it came to pass as Georgeburroughstorrey willed—even as his proud heart desired, and he was numbered with the tribe of the Unionleaguers, and sat in the councils of its High Priests of Art.

6. And behold, there came a day when his fellows were occupied with the cares of their families, and the bartering with other tribes in the public marketplaces, for the city was one of trade and barter—and he said unto them, "The people are weary of the works of dead men—they are sad—they need cheer—let us give them that which will uplift their souls—and show them the fashioned likenesses of our playerfolk."

7. And the other High Priests of Art of the Unionleaguers said to Georgeburroughstorrey, "Bullyboy—do even as thou wilt." Now Georgeburroughstorrey had fashioned the likenesses—even though there were those who scoffed and denied the likenesses—of certain singers

and players in Israel—even of the fair maiden Geraldinefarrar, in the song and dance known to the people as Tosca, and of Lillianrussel, a comely matron, of much renown for her pulchritude.

8. These did Georgeburroughstorrey hang upon the walls of the temple, yea, even in the inner shrine of the temple of the tribe of the Unionleaguers, and with them other fashioned likenesses of playerfolk by men of more or less renown.

9. And the Unionleaguers came first into the shrine of the temple, and after them came the people, and when they saw the show a great cry arose—there was wailing and gnashing of teeth in the temple and in the tents of the Unionleaguers, who rent their clothes—while some abstained from food and drink throughout the day. And the people said, "From whom comes this offence that smells to Heaven?"—for the likeness fashioned by Georgeburroughs storrey of the fair maiden Geraldinefarrar made strong men shed tears. And they cried aloud, "How is the temple of the Unionleaguers desecrated and the tribe fallen from its High Art estate!"

10. And the scribes dipped their pens in gall and great was the outcry against Georgeburroughstorrey, in the temple and the tents of the Unionleaguers, and in the public market places. And the High Priests of Art of the tribe, all save Georgeburroughstorrey and one of the tribe of Benjamin, left their seats and the show was stopped, yea, even before the women of the great city could see the same, and there were wailing and lamentation in High Art places.

11. But Georgeburroughstorrey girded up his loins, put on his shield and buckler, and defied the tribes of the Philistines. "Go to!" he said. "Have I not gained fame and fortune from the fashioning of likenesses, yea, even from the tribes of the newrich and foolish and vain people, and shall I no more fashion likenesses in the great city?" And the people said him "Nay."

12. And Georgeburroughstorrey hied himself unto his tent nearby the temple and hung with gorgeous trappings and the spoils of the Occident and the Orient, and was ministered unto, and good wine and the herb tobacco were given him. Thus was he solaced.

13. And new High Priests of Art are to be chosen by the Unionleaguers and no fashioners of likenesses will be among them. And when the new High Priests shall have assembled there will be the sound of voices, and even the marketplaces will resound with the noise of the passing of Georgeburroughstorrey from the seats of the mighty. And the people will shout "Amen."

METROPOLITAN MUSEUM.

Several changes have been made in the hanging of the pictures. The walls of the two rooms dedicated to the Catherine Wolfe collection have been repainted a pale gray, which shows off the pictures to much better advantage than the former red; the passageway at the north end between the two rooms has been bricked up, thereby giving more wall space for the pictures, and most of the recent acquisitions made from the income of the fund left by Miss Wolfe to the Museum have been added to the collection. One of these,

Corot's "Sleep of Diana," occupies the place of honor in the center of the easterly wall of the easterly room; the Couture boy has been placed at the south end and the Jules Breton occupies its old position, the center of the westerly wall. The Wolfe-Turner "The Whale Ship," has been placed temporarily in the English room. The next room to the north, Gallery 20, has also been repainted, and in it are hung the Sorolla pictures, some of them lent by the Hispano-American Society, with Zuloaga's "Mlle. Bréval as Carmen."